

PEDAGOGICAL BENEFITS OF ARRANGED MUSIC FOR SOLO TUBA

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Chapter 1: INTRODUCTION

Since the birth of the tuba as a solo instrument in the late 1800's, arrangements of music have played an integral part in the growth and development of the solo repertoire. From the first published solos for tuba, arrangements have been present, adding to the repertoire and giving performers the ability to choose music from virtually any era or style. This is important, as original compositions for tuba only span a period of about one hundred thirty years. Because of this, most of the original music for tuba is composed in a modern style, leaving out centuries of development. Imagine never having the opportunity to perform Renaissance or Baroque music, or playing music by Mozart or Beethoven. Other brass instruments like the trumpet or French horn have original compositions spanning many centuries, and stylistic periods in music history. They are able to pair the music of baroque composers such as J.S. Bach with classical era works by Mozart or Haydn with more modern music by the likes of Richard Strauss or Morton Gould. Tuba, on the other hand, if sticking with music composed solely for the tuba, only have compositions written in the late nineteenth century or later to pair with other pieces composed around the same time. Because of the contemporary nature of the tuba repertoire tends, it is necessary to exploit music written for other instruments to fill out the

repertoire. Aside from exposing performers to a vast array of musical genre, arrangements also give first hand experience into the musical cultures and performance practices of other eras.

The first published solo for tuba and piano can be traced back to the year 1881, and was an arrangement of the hymn, *Rocked in the Cradle of the Deep*¹. Many of the early pieces for tuba were simple arrangements of melodies taken from the orchestral and chamber literature, or from the solo literature of other instruments. This is not to say that new compositions were not also being written for tuba as early as the late nineteenth century. Original solo compositions were also being published, many with band accompaniment due to the popularity of town bands at this time.

As the tuba grew as an ensemble instrument and the solo repertoire was spawning, it was not long before the beginnings of education for young tuba players got underway. By the early 1900's, solo collections began to appear aimed at younger players, like Francis Lawrence Buchtel's, "*The Young Artist's First Book of Solos for BBb Tuba*"², published in 1938 or,

¹ Rollinson, T.H., *Rocked in the Cradle of the Deep*, Cundy-Bettoney/Carl Fischer Inc., 1881.

² Buchtel, Francis Lawrence, *The Young Artist's First Book of Solos for BB-flat Tuba*, M.M. Cole Publishing Co., 1938.

“*Pleasant Hours: A Collection of 20 Standard Melodies*”³, compiled by Paul de Ville, published in 1908. These collections were made up of arranged music, the de Ville collection included melodies from composers like Handel, Mendelssohn, and Schubert, giving the student exposure to music from different musical periods. Even today, from the first days of playing tuba, students are exposed to arrangements of simple and recognizable melodies like *Hot Cross Buns* or the *Halleluiah Chorus* in their beginning books. By focusing on melodies they may already be familiar with, they learn to play their instrument by matching pitches, intervals and rhythms they already know. They also have the opportunity to experience, perform, and begin acquiring an understanding of different musical styles through these familiar tunes. As they progress, the exposure to arranged music also continues in the use of etude and method books, many of which are made entirely of music composed for other instruments. Books like Bordogni’s vocalises (tuba players often use the *Melodious Etudes*⁴ version arranged by Joannes Rochut for trombone, though there are also two versions for tuba using many of these same pieces compiled by Chester

³ de Ville, Paul, arr., *Pleasant Hours: A Collection of 20 Standard Melodies*, Carl Fischer Inc., 1906.

⁴ Rochut, Joannes, arr., *Melodious Etudes for Trombone*, Marco Bordogni, (New York: Carl Fischer, Inc., 1928).

Roberts⁵ or Wesley Jacobs⁶), which were originally written for voice. This book gives has students playing music written in a vocal style that is more melodically driven than technically, which is contrary to much of the tuba repertoire. Because of opportunities like this to expose students to a vast array of musical styles from many eras, arrangements truly have become an integral part of a tuba player's development.

From an educational standpoint, the contemporary nature of the repertoire written for tuba exposes students to a limited assortment of music created over the last one hundred thirty years, leaving out previous centuries of music, musical development, and performance practice. Students can learn about these musical and historical developments through textbooks or in music classes, but would not get the opportunity to experience them in their practice and performance. For developing tuba players, sticking to the original repertoire for tuba alone may lead to recitals lacking in stylistic variety, and inhibit a well-rounded musical education.

Through the first half of the twentieth century the tuba repertoire continued to grow and as tuba players became more skilled, the repertoire

⁵ Roberts, Chester, ed., *43 Bel Canto Studies for Tuba*, Marco Bordogni, (Paris: Robert King Music Company, 1972).

⁶ Jacobs, Wesley, trans., *Legato Etudes for Tuba, Volume I*, Marco Bordogni, (New York: Encore Music Publishers, 1990).

became more difficult as composers explored and expanded ranges on the instrument as well as advancing the technical prowess. This also held true for music not originally written for tuba as more difficult pieces were being arranged.

Arguably the biggest milestone in the history of the tuba, was the composition of the first major concerto for tuba and orchestra. Ralph Vaughan Williams', *Concerto for Bass Tuba and Orchestra*,⁷ brought increased attention to the instrument and new interest from composers, leading to an increase in both original and arranged works for solo tuba.

In this paper I will look at the development of the tuba as a solo instrument, how its development has led to a repertoire limited in stylistic diversity, its effect on students and their education, and how arrangements have facilitated the solo tuba repertoire.

⁷ Vaughan Williams, Ralph, *Concerto for Bass Tuba and Orchestra*, London, Oxford University Press, England, 1955.

Chapter 2: WHAT IS AN ARRANGEMENT?

Before going any further, it might be helpful to know what an arrangement of music is and how it is created. As one researches the definition of this term, you may find that the more definitions viewed, the more ambiguous the definition becomes. Many sightings of this term do not agree in their definitions, and many overlapped with other terms such as *transcription*. It is generally agreed that an arrangement is an adaptation of a composition to an instrument for which it was not originally written.⁸ For example, when a piece like Johann Sebastian Bach's composition, *Sonata in E-flat (BWV 1031)*⁹, originally written for flute is played on tuba (tuba versions created by Floyd Cooley¹⁰ and Wesley Jacobs¹¹), it is not the original solo part for flute being performed but a new part rewritten in a suitable fashion for tuba. In this case the range of the piece is dropped into the bass clef and some of the articulations are changed to make the music

⁸ Cole, Richard and Ed Schwartz, creators, *Arrangement*, Virginia Tech Multimedia Music Dictionary, <http://www.music.vt.edu/musicdictionary/> (accessed February 2010)

⁹ Bach, Johann Sebastian, *Bach-Gesellschaft Ausgabe*, (Leipzig: Breitkopf & Hartel, 1860), Band 9 pp. 22-31.

¹⁰ Cooley, Floyd, arr., *Sonata in E-flat (BWV 1031)*, Berkeley, California, Tuba Classics, 1994.

¹¹ Jacobs, Wesley, arr., *Sonata II for Tuba and Piano*, Maple City, Michigan, Encore Music Publishers, 1992.

better suited for a tuba. It is the same music, adjusted to the range and characteristics of the new instrument.

Another type of arrangement is a reduction. This is when a piece written for a solo instrument with, for example, an orchestral accompaniment is rewritten for the same solo instrument but the orchestral accompaniment is modified to be played by piano or a different ensemble like a concert band or brass quintet. In either of these situations, the newly written versions, whether the solo part or the accompaniment, are both considered arrangements of the original. Beyond this, other ways of altering the original music like changing the key and expanding or simplifying the piece can all also be considered arrangements.

As stated earlier, *arrangements* are not the same as *transcriptions*, though many definitions of these terms may be found that overlap. One viewed source defined *transcription* as a term often used to mean ‘arrangement’.¹² More specific definitions put a transcription as the process of extracting individual parts from a score, or the writing of music based on a live performance or recording.¹³ Transcriptions are more or less copies

¹² Blood, Dr. Brian, *Transcription*, Music Dictionary, <http://www.dolmetsch.com/defst4.htm> (accessed February 2010)

¹³ Sadie, Stanley, ed., *The Grove Concise Dictionary of Music*, (London: Macmillan Press Ltd., 1994), pp. 828-829.

of music with no alterations. With this confusion noted, it is generally agreed upon that an arrangement of music in some way changes the instrumentation, range, or form of the music whereas a transcription does not.

Chapter 3: A SHORT HISTORY OF THE TUBA

To understand why music arranged for the tuba is so important, first we must look at the history of the tuba from its creation, to becoming a solo instrument, to the present.

In the eighteenth and early nineteenth centuries the search for a new bass wind instrument to fill out the brass section of the orchestra took many shapes and forms, including the serpent, bass horn, Russian bassoon, and ophecleide to name a few¹⁴. Each had their particular strengths and setbacks that led conductors, composers, and instrument makers to keep searching for a better solution.

The first patent for a bass tuba was awarded to German instrument maker Johann Gottfried Moritz and Prussian band master Wilhelm Wieprecht in 1835. Other instrument makers claimed to have made earlier versions of the tuba and there is evidence that a tuba-like instrument called a *pellitone*¹⁵ was being used in Italy around the same time, but this was the first awarded patent for the tuba. This instrument looked generally like the

¹⁴ Phillips, Harvey and William Winkle, *The Art of Tuba and Euphonium*, Miami: Summy-Birchard Inc., 1992.

¹⁵ Reissigl, Stephan and Sabine Tucmandl, *Contrabass Tuba, History*, Vienna Symphonic Library, <http://vsl.co.at/en/70/3139/3153/3156/5505.vsl> (accessed March 2010)

modern bass tuba, but was narrower with a smaller bore. It was found to be better solution than previously used instruments like the ophecleide and the serpent¹⁶, but was still inadequate of producing enough sound to support the rest of the brass. Later the V.F. Cervený instrument company introduced their *Kaiser* bass tuba, which was a large bore instrument that more closely resembled the tubas of today. The first tubas were non-transposing instruments that played everything in concert pitch despite coming in many different lengths and sizes. Early tubas could be found in the keys of CC, BB-flat, E-flat, F, and GG.¹⁷

These first tubas were found subbing in orchestras as soon as three years after its invention. An 1838 review of an orchestral performance of Felix Mendelssohn's, *A Midsummer Nights Dream*, tells of a bass tuba filling in for the contrabassoon.¹⁸ Tubas also became an accepted part of the brass section in brass bands and wind ensembles, but did not receive its first solo compositions for nearly half a century.

¹⁶ Monks, Greg, courtesy of Alan David Perkins, *The History of the Tuba*, The Black Diamond Brass, <http://www.blackdiamondbrass.com/tbahist/tubahist.htm> (accessed February 2010)

¹⁷ Reisigl, Stephan and Sabine Tucmandl, *Contrabass Tuba, History*, Vienna Symphonic Library, <http://vsl.co.at/en/70/3139/3153/3156/5505.vsl> (accessed March 2010)

¹⁸ Phillips, Harvey and William Winkle, *The Art of Tuba and Euphonium*, Miami: Summy-Birchard Inc., 1992.

Rocked in the Cradle of the Deep, by T.H. Rollinson, 1881, is the oldest known published music for solo tuba.¹⁹ As stated before, this piece is an arrangement of a hymn with simple rhythms and a range of barely an octave. There were also solo compositions being written around the same time for the smaller French six valve tuba known as the *Bombardon*.²⁰ During the late 1800's and early 1900's it was also not uncommon to find compositions being written for solo tuba with band accompaniment. With an abundance of town bands being formed, composers took advantage of this medium by writing music for solo instruments with band accompaniment, including the tuba. Some of these early pieces included the *Tuba Polka* (1886) by J.J. Davis, *Dream of Peace* (1888) by D.L. Ferrazzi, and *The Thunderer* (1891) by J.S. Cox.²¹

William Bell, a legendary performer on tuba in New York who later became the first full-time tuba instructor at Indiana University summed up the tuba's ability as a solo instrument in the 1930's as such,

¹⁹ *The Tuba Source Book*, Morris, R. Winston and Edward R. Goldstein, comp. and ed., Indiana University Press, Bloomington, Indiana, 1996.

²⁰ Reisingl, Stephan and Sabine Tucmandl, *Contrabass Tuba, History*, Vienna Symphonic Library, <http://vsl.co.at/en/70/3139/3153/3156/5505.vsl> (accessed March 2010)

²¹ Gray, Skip. "Music for Tuba and Band." In *The Tuba Source Book*, comp. and ed. R. Winston Morris and Edward R. Goldstein, 117. Bloomington: Indiana University Press, 1996.

“The tuba is seldom used as a solo instrument because the great majority of players cannot render an effective solo. If performers will become masters of this instrument, there will be a demand for tuba solos. At present, a tuba solo is considered a novelty.”²²

Despite being utilized as a solo instrument with bands as far back as the 1880’s, the tuba did not get a composition for solo tuba with orchestra accompaniment for over a century after its creation. When British composer Ralph Vaughan Williams completed his, *Concerto for Tuba and Orchestra*, in 1953, it was the first concerto by a major composer to feature the tuba with orchestra. The premiere was in 1954 at a series of concerts celebrating the 100-year anniversary of the London Symphony Orchestra, performed by the principal tubist of the LSO, Philip Catalinet.²³

The concerto received mixed reviews, being called everything from a musical triumph to an elephantine romp²⁴, but the event may have inspired other composers to begin writing for the tuba. Just over a year later in 1955, Paul Hindemith completed his, *Sonata for Tuba and Piano*, which along with the Vaughan Williams concerto has become a staple of the solo tuba

²² Bell, William, *Foundation to Tuba and Sousaphone Playing: An Elementary Method for Eb, C and Bb Bass*, New York: Carl Fischer, inc., 1931.

²³ Premiere information noted at the top of the solo tuba part Vaughan Williams, Ralph, *Concerto for Bass Tuba and Orchestra*, Oxford University Press, 1955.

²⁴ Day, James. *Vaughan Williams*. New York: Farrar, Strauss and Cudahy Inc., 1961.

repertoire. Through the following decades, the tuba began to see more compositions.

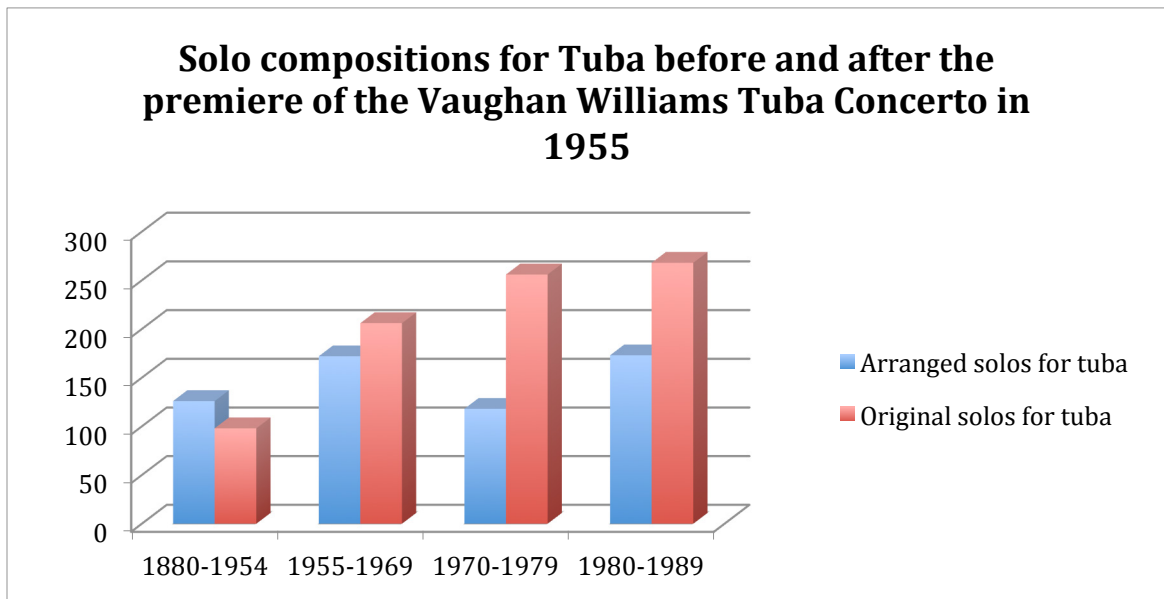


Figure 1: Results based on publication data from solos that included a publication date. Data collected from, Id. *The Tuba Source Book*, Indiana University Press, 1996.

As music became entrenched in the more virtuosic twentieth-century style and as tuba soloists became more adept at the instrument, composers continued to explore and expand the dexterity and range of the tuba and its prowess as a solo instrument by writing pieces with complex rhythms and great leaps between registers. Composers like Krzysztof Penderecki and William Kraft took the tuba to new levels by writing pieces that expanded

the range of the instrument as well as testing the extremes of range, technique, and flexibility as seen in the example given below. The tuba, like many other instruments during this era, found itself being used in many new and different ways.



Example 1: Excerpt from *Encounters II for Solo Tuba*, by William Kraft²⁵

With a flood of new interest in composing for tuba, soloists like Harvey Phillips, Roger Bobo, and Dan Perantoni among others, not only brought new popularity to the tuba as a solo instrument, but also expanded the repertoire by having many pieces commissioned or composed for them. Many of these works were composed in modern, atonal style with fast rhythms and great leaps between registers like the unaccompanied pieces, *Cappriccio*,²⁶ by Penderecki, Kraft's, *Encounters II*,²⁷ or Malcolm Arnold's, *Fantasy for Tuba*.²⁸ Pieces that were accompanied by piano were also

²⁵ Kraft, William, *Encounters II for Solo Tuba*, New York, MCA Music, 1970.

²⁶ Penderecki, Krzysztof, *Cappriccio*, Mainz, Schott Musik International, 1987.

²⁷ Kraft, William, *Encounters II*, Switzerland, Editions BIM, 1991.

²⁸ Arnold, Malcolm, *Fantasy for Tuba*, London, Faber Music Inc., 1969.

getting more technique driven like, *Effie Suite*,²⁹ by Alec Wilder or Bruce Broughton's, *Sonata (Concerto)*.³⁰ Electronic forms of accompaniment were also being explored like tapes or synthesizers. Along with these advances in accompaniment style, so came advances in the utilization of the instrument. Composers began using even more avant-garde music techniques like taking the mouthpiece out and buzzing, blowing over the top of the mouthpiece shank to create a whistle, or even newer effects that instead of pitches have the performer create the music through non-pitched actions like tapping on the instrument, fluttering the valves, or blowing air through the instrument without buzzing. Other effects used during this time included, half-valve glisses and polyphonics (sometimes called multi-phonics) in which the tuba player would sound a pitch on the tuba by buzzing while humming another, or instead of giving specific pitches the composer sometimes just gave indications of where the pitches should generally be. Below, the example shows one method of non-pitched composing by using arrows instead of pitches to guide the soloist to play higher and lower.

²⁹ Wilder, Alec, *Suite No. 1, ("Effie" Suite)*, Newton Centre, Massachusetts, Margun Music, Inc., 1968.

³⁰ Broughton, Bruce, *Sonata (Concerto)*, Boca Raton, Florida, Masters Music Publications, Inc., 1976.



Example 2: Excerpt from *Capriccio*, by Krzysztof Penderecki³¹

³¹ Penderecki, Krzysztof, *Capriccio*, Mainz, B. Schott's Sohne, 1987.

Chapter 4: BENEFITS OF ARRANGED MUSIC

“A tuba player would find it very difficult to become a complete performer sticking only to the tuba repertoire.”

Harvey Phillips, Tuba Soloist, Instructor, and Pedagogue³²

While students may be able to acquire the needed technical skills by performing only from the tuba repertoire, at the same time they may struggle stylistically with a piece of baroque music or other compositions from earlier eras because there are very few original compositions written for tuba in these early styles. This is another reason that arranged music for tuba fills a large gap in the education of tuba players. They allow performers to discover and experience first-hand the music of the renaissance, baroque, classical, and romantic eras. It also opens the opportunity to play music of composers they study in history and theory classes, have experienced through listening to other instruments, on recordings, or whose pieces they have played in ensembles and chamber groups. By playing solo arrangements, students increase their chances to develop a better understanding of not only musical forms and styles of past eras, but

³² Bell William and R. Winston Morris, *Encyclopedia of Literature for the Tuba*, New York: Charles Colin, 1967.

composition characteristics of composers who perhaps never composed for tuba. Students learn about these composers and musical eras throughout their education, so it seems only natural that they should have the opportunity to put that knowledge into practice on their instrument.

Briefly mentioned earlier, students are introduced to arrangements as soon as they pick up an instrument. Simple tunes like, *Hot Cross Buns*, and, *Row, Row, Row your Boat*, can be found in many early books adjusted to the proper range for each instrument, whether in ensemble or solo use. These books also tend to use melodies that are familiar and recognizable to the students, like the *Ode to Joy* chorus from Beethoven's Ninth Symphony, the theme from Dvorak's New World Symphony, or the theme from Tchaikovsky's, *March Slav* are some popular choices. As students advance, they may find entire method books of arranged music. Some very popular method books used by tuba players were originally written for other instruments. Books by composers like Georg Kopprasch (published as C. Kopprasch) originally written for low horn³³, Vladislav Blaszevich for

³³ Kopprasch, C., *60 Selected Studies for BB flat Tuba*, North Easton, Massachusetts, Robert King Music Company.

trombone³⁴, Jean-Baptiste Arban for trumpet³⁵, and Francois Gallay for French horn³⁶ were all arranged to be playable on the tuba.

Around middle or early high-school years, students may get their first opportunity to play a solo at a competition and again arranged music is very common. Pieces like William Bell's arrangement of J.S. Bach's, *Air and Bouree*,³⁷ or Paul Holmes setting of *In the Hall of the Mountain King*,³⁸ by Edvard Grieg are often heard. There are original solos to be performed at this early stage for tuba players like *Introduction and Dance*, by A. Louis Scarmolin³⁹ or *Romance*, by composer David Uber⁴⁰. For many younger performers, though, playing a piece that they already recognize may speed up the learning process.

As students become more advanced they may begin to put together a solo recital, and the concentration of twentieth century music written for

³⁴ Blazevitch, Vladislav, *70 Studies for BB flat Tuba, Vols. I and II*, North Easton, Massachusetts, Robert King Music Company, 1965.

³⁵ Bell, William, ed., *Arban-Bell Interpretations*, Jean-Baptiste Laurent Arban, Tappan, New York, Charles Colin, 1975.

³⁶ King, Robert, ed., *Thirty Etudes for Tuba*, Jacques Francois Gallay, North Easton, Massachusetts, Robert King Music Company, 1978.

³⁷ Bell, William, arr., *Air and Bouree*, Johann Sebastian Bach, J. Carl Fischer Inc., 1937.

³⁸ Holmes, G.E., arr., *In the Hall of the Mountain King*, Edvard Grieg, G. E. Rubank, Inc., 1939.

³⁹ Scarmolin, A. Louis, *Introduction and Dance*, Cleveland, Ohio, Ludwig Music Publishing Co., 1960.

⁴⁰ Uber, David, *Romance*, Delevan, New York, Almitra Music Co., Inc., 1986.

tuba can make it difficult to put together a well-rounded musical experience without supplementing their program with arranged pieces.

Because of the tuba not becoming a solo instrument until the late 1800's, great composers like Bach, Mozart, and Beethoven had already passed away without having the opportunity to compose for the tuba. Many other composers like Mahler, Brahms, Wagner, and Shostakovich, to name a few, despite writing fantastic and demanding orchestral parts for tuba, did not recognize its potential and did not compose any solo literature. As mentioned before, the tuba did not get its first concerto with orchestra by a major composer until the Vaughan Williams in 1954.

Though there is a large list of composers who did not write solos for tuba, arrangements of their music is still important to the development of tuba players because it allows them to musically experience composers that otherwise would not be found in the tuba repertoire. This also gives them the opportunity to better understand historical musical forms, styles, and developments that they may only learn about in textbooks and music classes.

A good example of this is the music of composer Johann Sebastian Bach (1685-1750). Having lived well before its invention, he never wrote anything for the tuba. Because of his prolific composing and popularity,

Bach is considered one of the greatest composers in music history, writing many popular and recognizable pieces. Students learn a great deal about him in music class, as his compositions are usually one of the main focuses of the Baroque period. Students listen to, analyze, and break down his music on a regular basis, learning the form, style, and characteristics of Bach's writing. Through this learning and dissecting of music it is only natural that students should have the opportunity to put that knowledge into practice by playing and performing Bach's compositions. To perform the works of J.S. Bach, tuba players must turn to arrangements of his music. There are many arrangements for tuba to choose from of J.S. Bach's music including some of his cello suites, violin sonatas, flute sonatas, and an entire method book written by Douglas Bixby entitled, *Bach for Tuba*,⁴¹ focusing on the ornamentation used in his music.

One of the arrangements for tuba that is often performed is the, *Partita in A minor for Flute alone (BWV 1013)*⁴², composed in 1738. The *Partita* is in four movements that make up a suite of popular dance styles of that period: allemande, courante, sarabande, and bouree. This is not only an opportunity for students to become familiar with composition characteristics

⁴¹ Bixby, Douglas, arr., *Bach for the Tuba*, Johann Sebastian Bach, Greeley, Colorado: Western International Music, 1971.

⁴² originally titled, *Solo pour une flûte traversière*.

of Bach, writing for the baroque flute, and dance forms from the eighteenth-century, but a chance to experience composition characteristics rarely used in the modern repertoire. One of the first characteristics the soloist may notice in this unaccompanied piece is the constant motion of the sixteenth notes and the skipping between higher and lower notes creating a counterpoint technique. Through this counterpoint technique, Bach creates two musical lines, a melody line and a lower bass line. It is up to the soloist to create these two separate lines.



Example 3: Excerpt from J.S. Bach's, *Partita for Flute Alone* (BWV 1013), tuba version

Another characteristic of this piece is that the consistently moving lines that begin and end phrases are not evident by looking at the written music. It is up to the soloist to find the ends of phrases and make them clear to an audience. Still another test for the soloist is that even though this piece

was composed for a wind instrument, it is a challenge to find spots to breathe without losing timing, momentum, or breaking the musical line. Breathing quickly and often is the only way to go. Finally, the constant motion also demands the soloist play in a very light and delicate style. If played too heavily the sixteenth note lines would get bogged down and most likely timing would suffer and the tempo would drag. These baroque elements like counterpoint, constantly moving lines, creating phrases where they are not immediately apparent, and keeping a delicate feel make this piece great for student tuba players as it demands that they go beyond the few markings on the page to create the music. These elements are not encountered often in the tuba repertoire, but are definitely transferable to modern compositions.

In comparing the *Allemande* movement of the Bach's Partita (1738), to a modern piece for unaccompanied tuba like the *Capriccio* (1987), by Krzysztof Penderecki similarities become apparent, as well as many expected differences. First off, just by glancing at the sheet music for these two works, the similarity in melodic material is obvious. Though the Penderecki is more diverse rhythmically than Bach's string of sixteenth notes, both are continually moving and quickly move between high and low registers, though this is done for different reasons. As stated before, Bach used the

high and low lines to create a sense of counterpoint while Penderecki skips between registers as an effect to break up the very scalar lines. These pieces are also similar in that the musical line is constantly moving and the soloist must find places to breathe without interrupting the musical momentum.



Example 4: J.S. Bach, *Partita for Flute Alone, Allemande*



Example 5: Krzysztof Penderecki, *Capriccio*⁴³

⁴³ Penderecki, Krzysztof, *Capriccio*, Mainz, B. Schott's Sohne, 1987.

These compositions are different in that the Bach is based more on arpeggiated lines while Penderecki is much more scalar, the Bach has a clear chordal structure where the other does not, and Penderecki uses modern effects like arrows or wavy lines instead of written note heads and other novelties like flutter tonguing. Despite these pieces sounding very different from each other, it is clear to see how a tuba player may use skills they picked up playing the Bach and transfer them to the more modern work. It is also interesting to notice how Bach may have influenced Penderecki and how one composition may have led to the other through two and a half centuries of musical development.

One more reason it is important to explore arranged music from composers in previous musical eras is that it adds quality music to the repertoire that is different and balances the atonality and technical focus of much of the twentieth century music written for tuba. This is obviously a very broad category, encompassing centuries of music from the antiquity all the way up to late nineteenth century compositions.

If you are looking for a piece of music written for tuba from the baroque era, there are none, mainly because the tuba wasn't invented yet. The same is true for the renaissance, classical, and the early romantic eras of music. This is not to say, however, that there are no original works for tuba


written in these past styles. Thomas Steven's, *Variations in Olden Style*,⁴⁴ is based on a Bach composition and emulates the baroque style of writing. But even in this case there are still aspects of the piece that give it away as being a more modern piece of music.


As the solo repertoire has grown for tuba, the lack of stylistic variety has become apparent. With most of the solos for tuba having been written in the past century, which in the grand scheme of music history is barely any time at all, the spotlight on more virtuosic and dexterous style of writing has placed more emphasis on the technique of the tuba player than their musical and melodic abilities. The tuba repertoire reflects this with a great deal of pieces focusing on the wide range and flexibility of the instrument. This is a little perplexing as the tuba is a conical instrument so, like the French horn, the nature of the conical brass creates a more mellow sound. This is opposed to the brighter, more piercing sound of cylindrical brass instruments like trumpet and trombone. This more mellow sound makes the tuba a perfect vehicle for melodic playing as it has to create a warm sound and can produce very musical lines.


⁴⁴ Stevens, Thomas, *Variations in Olden Style (d'apres J.S. Bach)*, Switzerland, Editions BIM, 1990.


This focus on technique over melodic playing can create problems with developing tuba players as solos are used a great deal in their education. With events like solo and ensemble, competitions, and recitals, solos are an important element throughout a tuba player's development and career. Thus, with the solo repertoire being composed mainly in a modern style creates a serious issue that while developing a high level of skill in technique and range, performers could lack the same level of skill in melodic playing and phrasing.

For a good example of the focus on technique and range in the tuba repertoire, one need not look any further than one of the most popular tuba solos around, the *Concerto for Tuba and Orchestra*, by Ralph Vaughan Williams. The extent of the range utilized in this piece is made clear in the opening moments of the first movement cadenza. In the first moments of

the cadenza, the soloist plays from a low C  on the instrument and

sequences up to a high F  above the bass clef staff. The soloist skips

down three octaves to a low F  where an extended version of the same sequence occurs returning to the high F, and is then followed by an even

higher A flat . The following example shows the extensive range needed by the soloist.



Example 6: Ralph Vaughan Williams, *Concerto for Tuba and Orchestra*⁴⁵, first movement, cadenza

You can see in example 7, the range is stretched beyond three octaves and goes even lower to an E flat at the end of the first movement, as seen below. The technique required to perform this piece needs to be at an equally high level as it utilizes quick rhythms and many sudden changes in register.



Example 7: Final measures of the first movement in the Vaughan Williams, *Concerto for Tuba and Orchestra*⁴⁶

⁴⁵ Vaughan Williams, Ralph, *Concerto for Bass Tuba and Orchestra*, Oxford University Press, 1955.

Throughout the concerto, there are many sections in which the soloist must have fast fingers and have a great deal of coordination in their articulating, breathing, and valve work to get this composition performance ready as can be seen in the example below.



Example 8: Excerpt from third movement of the, *Concerto for Tuba and Orchestra*⁴⁷

In talking about the Vaughan Williams concerto, though, I must mention that all of the technique required in the first and third movements, are then counterbalanced by the second movement entitled, *Romance*. This is perhaps one of the most melodic and beautiful pieces of music ever composed for the tuba. Though the range generally stays in the middle to

⁴⁶ Vaughan Williams, Ralph, *Concerto for Bass Tuba and Orchestra*, Oxford University Press, 1955.

⁴⁷ Vaughan Williams, Ralph, *Concerto for Bass Tuba and Orchestra*, Oxford University Press, 1955.

upper register, the melody gives the soloist a great deal of freedom to show off the tuba as an instrument that can create beautiful, flowing lines.

An arrangement for tuba that allows the soloist a great deal musical space is, *Marietta's Lied*,⁴⁸ composed by Erich Wolfgang Korngold and set for tuba and piano by the author, it is originally a duet for soprano and tenor voices with orchestra and is from the opera, *Die tote Stadt* (The Dead City). Though this piece started as a duet, the two lines have been elided into a single solo line. This arrangement for tuba is in an easily playable range and does not require virtuosic technique; it does however necessitate a great deal of musicality from the soloist. As you can see in the following example, the slow moving melody and concentration in the middle to upper middle range of the tuba puts the emphasis on the soloist to sweeten up the sound and create musical lines through long phrases. This is a great exercise for soloists to keep the piece interesting through the musical elements they bring instead of depending on elaborate rhythms and technical lines to keep the interest of the audience.

⁴⁸ Korngold, Erich Wolfgang, *Mariettas Lied zur Laute*, Mainz, Schott Musik International, 1920.

Lento $\text{♩} = 68$

Tuba

Example 9: Excerpt from the tuba version of, *Marietta's Lied*, by Erich Wolfgang Korngold.

The melodic content of the song gives the soloist a lot of freedom to explore a more vocal style of playing, using effects like vibrato to soften the sound and phrasing with wide dynamic shifts to build and release tension. Being a duet, originally, the soloist also has the opportunity to create two characters within the piece and play them off of each other. In the opera the character Marietta is trying to seduce the male lead, Paul, but he pays no attention as he is pining for his recently deceased wife. The soloist may take the emotional content of each character and use it to differentiate the musical lines. To accomplish this, the soloist may change how they play for each character. For example they may articulate differently, speed up or intensify their vibrato, or alter their sound slightly with, perhaps, the tenor voice being

represented by a darker sound than the soprano line. These characteristics make it a great piece for students as they may work on their approach to the more melodic and musical aspects of phrasing, long lines, vibrato, and playing in a vocal style. It is also great for students at different levels in their education because this piece is easy enough rhythmically and range-wise for undergraduate students to handle, giving them experience in getting past the printed notes and creating music that is not obvious by the markings on the page. This is a skill they can then transfer to any other music they are performing, including the more technical solos. Graduate students can also gain from playing this piece, as it requires a certain degree of musical maturity to fully achieve its potential.

Pieces like, *Marietta's Lied*, offer a change of pace and give the soloist an opportunity display their musical versatility, showing how delicate the tuba can be. This focus on the melodic playing can also be found in other arrangements for tuba, including, Serge Rachmaninoff's, *Vocalise*,⁴⁹

⁴⁹ Allen, Virginia, arr., *Vocalise*, Sergei Rachmaninoff, Ludwig Music Publishing, 1992.

Dmitri Shostakovich's, *Adagio* from the ballet, *The Limpid Stream*,⁵⁰ and Jules Massenet's, *Meditation* from *Thais*⁵¹.

⁵⁰ Miettunen, Harri, trans., *Adagio from "The Limpid Stream"*, Dimitri Shostakivich, North Easton, Massachusetts, Encore Music Publishers, 1995.

⁵¹ McCracken, Gregory, arr., *Meditation from 'Thais'*, Jules Massenet, (currently unpublished)

Though the tuba is mainly used in a “classical” capacity, it also has the ability to participate and perform many other styles of music. By using the term “classical”, I mean that its major uses throughout history were within the realm of classical music in ensembles like symphony orchestras, concert bands, brass quintets, brass choirs and so on. The tuba can, however, also be found in other non-classical mediums like big bands, jazz combos, polka bands, marching bands, ska bands, and even the occasional appearance in rock and pop music. This exposure to music other than classical, has led tuba players to seek out solo compositions or arrangements that are not innately classical in nature. Some examples of these are the original tuba compositions, *Morning Song*, by Roger Kellaway,⁵² which has more of a jazz feel, or the Lars Holmgaard arrangement for unaccompanied tuba of the rock ‘n’ roll song, *Blackbird*,⁵³ by the Beatles. Both pieces step outside of the classical boundaries, yet still make entertaining and worthwhile solos for tuba. Playing these more jazz and pop music based solos give tuba students exposure to a larger stylistic variety of music as well as expanding the selection of styles available within the repertoire.

⁵² Kellaway, Roger, *Morning Song*, Switzerland, Editions BIM, 1980.

⁵³ Holmgaard, Lars, arr., *Blackbird*, John Lennon and Paul McCartney, publication information not found.

The Ragtime, or rag, is a style seldom seen in the tuba repertoire. It is a more jazzy type of music that was popular in the late nineteenth and early twentieth centuries, and is generally described as a slow march in duple meter, usually performed on piano.⁵⁴ The ragtime, which is short for “ragged time”, utilizes many syncopated rhythms, which give the music its “ragged” feel. As seen in the example below, the syncopated rhythms are apparent from the opening measures. The soloist’s main objective is to bring out these syncopations that act as the driving force in this music.

⁵⁴ Sadie, Stanley, ed., *The Grove Concise Dictionary of Music*. London: Macmillan Press Ltd., 1994.



Example 10: Syncopated rhythms in opening measures of Joplin's, *Maple Leaf Rag*⁵⁵

One of these pieces that has been arranged for tuba and piano is the, *Magnetic Rag*⁵⁶, by perhaps the most prolific composer of the rag style, Scott Joplin. Arranged for tuba and piano by the author, this piece is originally for solo piano, but works well as a tuba and piano collaboration. This composition by Joplin is out of the ordinary compared to most ragtime compositions, as it has characteristics of both a rag as well as more classical

⁵⁵ Joplin, Scott, *Maple Leaf Rag*, Sedalia, Missouri, John Stark and Son, 1899.

⁵⁶ Joplin, Scott, *Magnetic Rag*, New York, Scott Joplin Music Publishing Co., 1914.

elements. From listening only, this piece may seem like just another rag from the long list of rag compositions by Joplin, but upon closer investigation there are many classical characteristics to this work that are only found in a few of Joplin's other compositions. Things like using Italian musical markings (the beginning is marked, *Allegretto ma non troppo*). It was also odd to use a 4/4 time signature instead of the usual 2/4.



Example 11: Opening measures of Joplin's, *Magnetic Rag*⁵⁷, including Italian music markings and a "Common" time signature

Joplin also stepped out of the box by going from the beginning major key into both the parallel and relative minor keys. These more classical characteristics may have been due to the fact that when this piece was composed in 1912, the rag was waning in popularity and Joplin was looking to make his compositions more appealing to the classical musicians so they

⁵⁷ Joplin, Scott, *Magnetic Rag*, New York, Scott Joplin Music Publishing Co., 1914.

would perform his works, or perhaps to appeal to the classical listening audience. There are also arguments this piece was composed this way due to the fact that Joplin was suffering from the advanced stages of Syphilis and was losing some of his mental control.⁵⁸

For tuba players and students, this piece represents the opportunity to step outside the classical tuba canon and perform music from a genre not often represented in the repertoire. This is a good for students, because it gives exposure to a more jazz based style of music, but is still very accessible as it is composed throughout and does not require any improvisation. As a whole, this composition is made up of a series of sixteen bar repeated sections that require the soloist to highlight the differences in the music from section to section as well as make slight adjustments to make the second statements of each section build on the first. The piece does explore the upper register of the instrument, but generally stays in a comfortable range. One of the tricks for the tuba soloist is to bring out the syncopated rhythms while staying in a strict tempo. For those tuba players who also take part in jazz ensembles or combos, it also takes some self-control not to swing the eighth notes, as it feels like they could be done that way.

⁵⁸ Preston, Katharine, *Scott Joplin*, New York: Chelsea House, 1988.

Allegro ma non troppo

The image shows a musical score for a solo tuba part. It consists of four staves of music in bass clef, 4/4 time, and B-flat major. The tempo is marked 'Allegro ma non troppo'. The first staff starts with a dynamic marking of *f* and ends with *mf*. The second staff begins at measure 6. The third staff begins at measure 11 and features a dynamic marking of *f*. The fourth staff begins at measure 16 and includes a first ending bracket at the end.

Example 12: First section of the solo tuba part to the arrangement of, *Magnetic Rag*

As stated before there are pieces that have been originally composed for instruments other than tuba from more popular music genres such as jazz, but adding arrangements like this ragtime further expand and provide variety within the tuba repertoire as well as giving performers the option of exploring many different genres of music.

It is always beneficial for a student to expand their knowledge outside of the repertoire of their own instrument. The same is certainly true of tuba students, for researching and performing the music only composed for tuba would be a very focused study of music from the last century, which, as stated before, in music history is practically no time at all.

Throughout their studies of music, students listen to a great deal of music composed for instruments other than tuba whether it be for music classes or for their own enjoyment, it is only natural that they would enjoy some of these pieces and want to perform them. To do so, they must either find an existing arrangement, or create one of their own. These experiences of playing or creating new arrangements of music for tuba from the repertoire of other instruments can help students get a better grasp on music throughout history and its development over the centuries. It is also good for musicians to have an understanding of the repertoire of other instruments and to see the similarities and differences in composition characteristics. For example, a composition for violin will differ greatly from music written for tuba due to the fact that the two instruments play in vastly different ranges, different clefs, and there are different characteristics to writing for string and wind instruments. Tuba players performing violin music may discover that violins quite often utilize effects like double stops (playing two

strings at once to create two simultaneous pitches) which tuba players could copy by using multi-phonics (buzzing one pitch while humming another), or by choosing to play the pitch that best fits the melody and either leaving out the second pitch or adding it to the accompaniment. Another aspect of playing string music that tuba players may encounter is the fact that string players don't ever have to break lines to take a breath. They can play continuously without stopping for air. Pieces like the Bach cello suites are great examples of this non-stop writing. For a cello, the constant stream of notes is easily accomplished, but tuba players must find or conceive places to breathe through creative phrasing and by catching a quick breathe wherever the music allows. The example below from one of J.S. Bach's cello suites shows how a cello can play continuously without breaks for breaths.



Example 13: Opening measures of *Suite No. 1 in G Major, Prelude* (BWV1007), by J.S. Bach⁵⁹

These challenges should not deter one from playing this music, though it may take some minor changes to the music to make it playable on tuba.

One piece borrowed from an instrument seldom used in the classical music realm is the author's arrangement of the Vaughan Williams composition, *Romance in D-flat major*,⁶⁰ for solo harmonica and orchestra. Not to be confused with the second movement of his tuba concerto that is also titled, *Romance*, this is a one-movement work that Vaughan Williams composed a few years earlier than the tuba concerto.

⁵⁹ Bach, Johann Sebastian, *Suite No. 1 in G major* (BWV 1007), Kassel, Barenreiter, 2000.

⁶⁰ Vaughan Williams, Ralph, *Romance in D-flat major*, London, Oxford University Press, 1953.

This piece, in D-flat major, is composed in three sections, creating a loose A-B-A form, even though the opening material does not return until near the end of the piece. The first section mixes slow melodic lines with faster, more (arpeggiated) ones. For the soloist, the trick here is that the slower, melodic lines need to be brought out, while the faster lines are almost meant to be in the background. Within the tuba repertoire, this is out of the ordinary, as the faster, more technical lines are usually the emphasis. The middle section sounds very much like folk music, which is not a surprise as Vaughan Williams was very interested in using English folk tunes in his compositions as seen in the example below. This section, despite having the same contrast of slow and fast rhythmic statements as the opening, is the soloist's chance to be very musical with the folk melodies through vibrato and phrasing. The final section returns to the somber feeling of the first section, but delays the return of the opening material until near the end as the piece winds down to its tranquil final chords.



Example 14: Excerpt from tuba version of, *Romance in D flat Major*, by Ralph Vaughan Williams⁶¹. Notice the folk-like melody beginning three measures before letter H.

This composition presents a unique challenge for tuba as the harmonica, despite being a wind instrument, is played both by inhaling as well as exhaling, making it more like a piece for stringed instruments or piano in that it can execute long phrases without any breaks in the music for the soloist to catch a breath. Because of this, the tuba soloist, much like the Bach cello suites discussed earlier, must choose wisely where to breathe as not to break the musical lines or cut phrases short. This can be done through creative phrasing, or leaving a note or two out as long as it does not detract from the musical line. Another major challenge of arranging this music for tuba is that the harmonica plays a lot of polyphony, up to three and four note chords in this piece. As the tuba cannot play three notes at once, the arranger must pick the note that best fits the melody and move the others

⁶¹ Vaughan Williams, Ralph, *Romance in D-flat major*, London, Oxford University Press, 1953.

into the piano accompaniment, or just leave them out if they are already being doubled.



Example 15: Opening measures of harmonica solo, *Romance*, by Ralph Vaughan Williams⁶²



Example 16: Opening measures of, *Romance*, tuba version

⁶² Vaughan Williams, Ralph, *Romance in D-flat major*, London, Oxford University Press, 1953.

“In order for the tuba player to extend his repertoire he must not only be willing to play transcriptions but must borrow from the music printed for string bass, bass trombone, cello, bassoon, voice and even trumpet and French horn. Any tuba player who is such a ‘purist’ as to have qualms over this practice will be extremely limited in the amount of literature available to him”.⁶³

Harvey Phillips, Tuba Soloist, Instructor, and Pedagogue

There are certainly some compositions for tuba that may be considered great pieces of music like the Ralph Vaughan Williams and John Williams concertos, as well as Paul Hindemith’s *Sonata for Tuba and Piano*, but not many pieces in the tuba repertoire have reached the popularity or are as recognized as the Mozart or Strauss concertos for French horn or the Haydn and Hummel concerti for trumpet. This may be due to the fact that solos for tuba have not been around long enough to achieve this type of recognition, but even if there were only a few great compositions for tuba, students and performers could still turn to arrangements as a way to perform other great compositions. The simple fact is that great music is great music no matter what instrument is playing, as musicians are drawn to great music and audiences love listening to it. That is why works like Bach’s cello suites and Rachmaninoff’s, *Vocalise*, have been arranged for many different

⁶³ Bell, William and R. Winston Morris, *Encyclopedia of Literature for the Tuba*, New York: Charles Colin, 1967.

instruments. One of the best things about pieces that have been arranged for many different instruments is that each instrument brings their own individual flavors to the music. This could come in the form of different tone colors, articulations, or having to tweak the music slightly to make it playable on their instrument.

An example of this kind of music is Jean Baptiste Arban's trumpet composition, *Fantaisie and Variations on the Carnival of Venice*, from his, *Complete Conservatory Method for Trumpet*.⁶⁴ The theme of this composition can be found in many early books as an exercise for beginning players and the theme with variations has been arranged for many instruments like French horn, euphonium, and tuba. In regards to the tuba, it has become such a popular choice in the repertoire that multiple arrangements can be found in different keys and ranges to make performance possible for more soloists. Like much of the previously mentioned twentieth-century repertoire for tuba, the main objective in performing this to solo is to show off the soloist's versatility. Unlike much of the tuba repertoire, it is very tonal throughout and mixes fast, virtuosic sections with slower, more melodic ones giving it a balance of virtuosity and musicality. This piece works well on tuba because it sits in the middle-

⁶⁴ Arban, Jean-Baptiste Laurent, *Complete Conservatory Method for Trumpet*, New York, Carl Fischer, Inc., 1982.

upper range of the instrument and has been arranged in keys that steer clear of cross-fingerings in the quick passages. It is an opportunity for tuba players to show that the tuba can play just as light, quick, and magnificently as the trumpets it was written for.

Unlike other works that have been discussed in this document, this piece requires a great deal of technique, calling for the soloist to use quick articulations and fast fingers, which is to say a lot of coordination. Even with the technical requirements, this piece still necessitates musical maturity. The soloist must create musical phrases within the virtuosic lines as well as the rhythmically slower sections. Because of these requirements of technique, coordination, and musical maturity, *Fantaisie and Variations on The Carnival of Venice*, is better suited for advanced college undergraduates or graduate students.

Another great thing about this piece of music is that there is nothing else like it in the repertoire. There have been plenty of solos written for tuba to show its virtuosity, but again, the bulk of them written in modern style. *Fantaisie and Variations on the Carnival of Venice* is a composition that has remained a showstopper over time and is still popular among soloists and audiences, as it not only gives the soloist a chance to show off their capabilities, but also is exciting and fun for listeners.

Chapter 5: CREATING YOUR OWN ARRANGEMENTS

Creating arrangements for tuba is a great way to always have music that you like and want to play. It is also beneficial as a way of expanding the repertoire with great new music.

In my experience, one of the most important aspects of choosing a piece to arrange is that it is music that you enjoy listening to and have an interest in performing. There are, however, certain characteristics that you must be aware of which may make a piece of music more difficult to arrange.

First of all, you must be aware of the range of the piece you are looking to arrange, and whether it is within the playable range on tuba. If this is not the case, find if the range may be adjusted by changing the octave, or if only a small adjustment is needed, by changing the key signature to raise or lower the range. In some cases you may have to do both. Another issue to look for in arranging music is if there are any effects or extended techniques used, and whether they are possible on tuba. Earlier in this paper I mentioned some of these issues that arose in the pieces I arranged. These included polyphonic passages like the double stops used by stringed instruments, three note chords that a harmonica can play, or the problem of

portamento and glisses used in string and trombone music. As stated before, in the case of polyphonic passages you must either pick the note that best continues the melodic material, or decide if it is appropriate use a technique like multi-phonics (buzzing and humming) on the tuba. As far as the portamento and glisses, they could either be removed or accomplished by an effect like a half-valve gliss could be used. The consideration here is whether or not these effects sound authentic or detract from the music. For the pieces I have arranged, I felt that these extended techniques would detract from the music, and did not use them.

Next, you must look to see if there are places to breathe that do not interrupt the melodic line or detract in any way from the music. This can be a challenge when arranging music originally written for piano or stringed instruments, as they do not have to take breaths. It is also an issue for arranging the music of many other instruments, as they do not have to take as many breaths. In either case it is up to the soloist to find the best spots to breathe without breaking the musical momentum.

One last thing to keep in mind is that any changes you make to the solo part of a piece of music, in regards to the key, range, form, or length, must also be made to the accompaniment, whether it be for piano or ensemble. An obvious example is if you change the key of a solo, you must

also rewrite the accompaniment in the new key. If you have taken the solo part into a new range, like dropping it an octave to make it playable on tuba.

The image shows a four-staff musical score for trumpet. The top staff is marked 'Solo' and 'mf'. The second staff has a 'cresc.' marking. The third staff has a 'rall.' marking. The bottom staff is marked 'a tempo' and 'mf', and ends with a 'rall.' marking and a measure number '7'.

Example 17: Original trumpet part of the introduction to, *Fantaisie and Variations on The Carnival of Venice*⁶⁵

The image shows a five-staff musical score for tuba in F. The first staff is marked 'Allegro' and 'Moderato'. The second staff has a 'mf espressivo' marking. The third staff has a 'p cresc.' marking. The fourth staff has a 'rall.' marking, followed by 'a tempo' and 'mf'. The fifth staff has a 'rall.' marking and a measure number '7'.

Example 18: Arranged tuba part to, *Fantaisie and Variations on The Carnival of Venice*.

The range has been dropped into the bass clef, and the key has been changed from F Major to B-flat Major for easier playing on an F tuba.⁶⁶

⁶⁵ Arban, Jean Baptiste, *Fantaisie and Variations on the Carnival of Venice*, New York, Carl Fischer, Inc., 1912.

In some cases a more musical issue may arise, especially when dealing with vocal music. There is a lot of music written for voice in verse form, which at times does not work well as an instrumental arrangement. For example, I tried to arrange the Serge Prokofiev song, *The Field of the Dead*, from his musical score to the silent film, *Alexander Nevsky*.⁶⁷ Composed for solo soprano and orchestra, it sparked my interest through its gorgeous melody, but is written in verse form. I began planning the music, but promptly stopped when I played through the piece on tuba for the first time. The problem was that only the words changed from verse to verse and not the music. Changing the words between verses is enough to keep the piece interesting for the listening audience when it is sung, but does not work as well when the words are removed. When I played the solo line on tuba, I found it was the same sixteen bars of music for each verse, and after a couple of verses lost its luster and became kind of boring. It is still a beautiful piece of music that I enjoy listening to, but not suitable as a tuba solo.

⁶⁶ Domek, Richard, arr., *Fantaisie and Variations on the Carnival of Venice*, Jean-Baptiste Laurent Arban, Magnolia Press, Ltd., 1983.

⁶⁷ Prokofiev, Sergei, *Alexander Nevsky, Op. 78*, New York, Dover Publications, 1974.

Chapter 6: CONCLUSIONS

The invention of the tuba occurred much later than other brass instruments like the trumpet, French horn, and trombone. Unlike these other members of the brass family, the tuba was not imported from other mediums like military bugles or hunting horns, but invented for the purpose of being used in ensembles. As tuba players became more adept at the instrument a repertoire of solos slowly began to take shape. With its first solos coming in the 1880's, original works as well as many arranged pieces became available leading to its first concerto with orchestra in the 1950's and a flood of compositions and arrangements for tuba in the latter half of the twentieth century.

With the fact that original compositions for tuba have appeared over a short span of time and tend to be in a modern style of writing, tuba players have supplemented the repertoire with arrangements of music originally composed for other instruments. Arrangements are present in the development of tuba players from the first days they pick up the instrument through their entire careers as a musician. From the easiest beginning melodies taken from nursery rhymes and folk tunes, to entire method books written for other instruments like trombone or French horn, to the most

virtuosic solos taken from the repertoires of instruments like violin and trumpet, tuba players are surrounded by arranged music. Arrangements add stylistic variety to the tuba repertoire and are perhaps the most effective way to expose tuba players to music from other musical periods, the repertoire of different instruments, and allow the opportunity to perform music written by composers who never wrote any solos for the tuba.

Finally, arrangements can bring balance to a repertoire that is very modern and focuses heavily on technique and virtuosity. This is counteracted by more melodic arrangements of pieces written for other mediums like voice, and give performers the opportunity to focus on spinning phrases and musicality over virtuosity. All of these advantages of utilizing arrangements for solo tuba go toward creating well-rounded tuba students and performers who have acquired an understanding of many different styles of music as well as high levels of technique and musicality.

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